VOCAL TECHNIC

BY

ANCELLA M. FOX

(MRS. O. L. FOX)

$2.00 NET

GAMBLE HINGED MUSIC CO.

PUBLISHERS

CHICAGO

R

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

Digitized by the Internet Archive
in 2012 with funding from
Brigham Young University

http://archive.org/details/vocaltechnic00foxa

MT
885
.F 68
V 63x

VOCAL TECHNIC

by

ANCELLA M. FOX

(MRS. O. L. FOX)

$2.00
Net
R

Published by

Gamble Hinged Music Co.

Chicago

To my Pupils,

whose loyalty has been an inspiration

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

PREFACE

In publishing these exercises I do so at the earnest solicitation of my pupils who have become teachers. They are graded and progressive; and being the result of my long experience as a vocal teacher in the Chicago Musical College, I offer them with confidence.

EXPLANATIONS AND SUGGESTIONS

An "o" placed over a note is a sign for opening the tone.

M is the sign for humming. It gives location to the tone and places it near the enunciating organs (lips and tongue).

All voices must be focused for timbre. Care should be taken however, not to lose the mellow quality so desirable.

The first principle of good singing is throat relaxation. To gain this the mind must be directed to the point of delivery—the lips. Much throat contraction is caused by the false idea that singing is a throat action, while it is really a mouth action, like speaking.

Too much breath ruins the voice. There is usually enough in reserve, and it only needs to be used judiciously.

The simple gripping of the diaphram gives excellent support to the upper voice and little is needed in the "medium."

A proper control of the diaphram prevents forcing, and is the whole secret of good breathing in singing.

Head tones become small and thin if placed too high. Consider them as an opening-out of the "medium," and as coming forward and over.

All tones have a curve from the preceding tone in passing up or down the scale.

In singing the octaves, the pupil should have a thought of distance. The upper note is to travel, and if it reaches its proper destination must do so mentally, as well as vocally.

All action of a muscular nature must stop at the chest — not extend to the throat. Ease in singing can only be acquired by physical ease. The art of singing is the ease of it.

Scale practice is the backbone of vocalization. It blends the registers, gives flexibility and perfect poise.

Scales should never be practised with full voice. A good "medium" is better and at times a *sotto voce*

I have given metronome marks, which are never slow. My experience has taught me that scales must be practised with some degree of velocity to be of value in acquiring flexibility.

Always sing legato, with accent, and in perfect tempo.

Divide all long scale-passages into groups; do not sing as a whole, otherwise the top and bottom get all the attention, to the neglect of the center. When grouped and sung in perfect tempo, the the scale becomes even.

I would suggest that the scale be played with the pupil until some smoothness and rhythmic sense has been acquired. This is also my rule with the Trill.

Pianissimo tones are not suppressed tones, but singing without power. The voice must be well under control before extreme soft singing should be attempted.

Extend the range while the voice is young. Age fills and matures quality, and the voice is not easily extended after having matured.

Breadth of tone is never gained by force. Pushing the voice ruins it.

Never sing a head tone without a rigid diaphragm. The position of the mouth is very important. All stiffness should be avoided. Take the position with the tone, and not before.

From C to G above, for soprano and tenor (A to E for alto and baritone) let the mouth be rounded—not over-wide in the "medium," dropping the jaw for enlarging the tone. Passing above G, the mouth gradually spreads at the corners, and in the extreme range becomes very wide.

All vowels should be used in practice, but "e" and "o" have most value in voice placing--"o" for thin quality, and "e" for that which is sombre and throaty. For contralto and male voices "e" is especially good. This vowel will be sung with more ease if the jaw is relaxed or dropped.

Stand still. Repose adds to personal attraction and should be cultivated.

★ ★ ★ ★ ★ ★ ★

These are a few general, practical rules which, with the exercises, I trust will be of value to those seeking the best results in voice production.

Blank pages have been added for special exercises to be given by the teacher for the particular needs of each pupil.

ANCELLA M. FOX.

Exercises for Placing the Voice

For alto voice transpose to A below.

M stands for humming, with closed lips

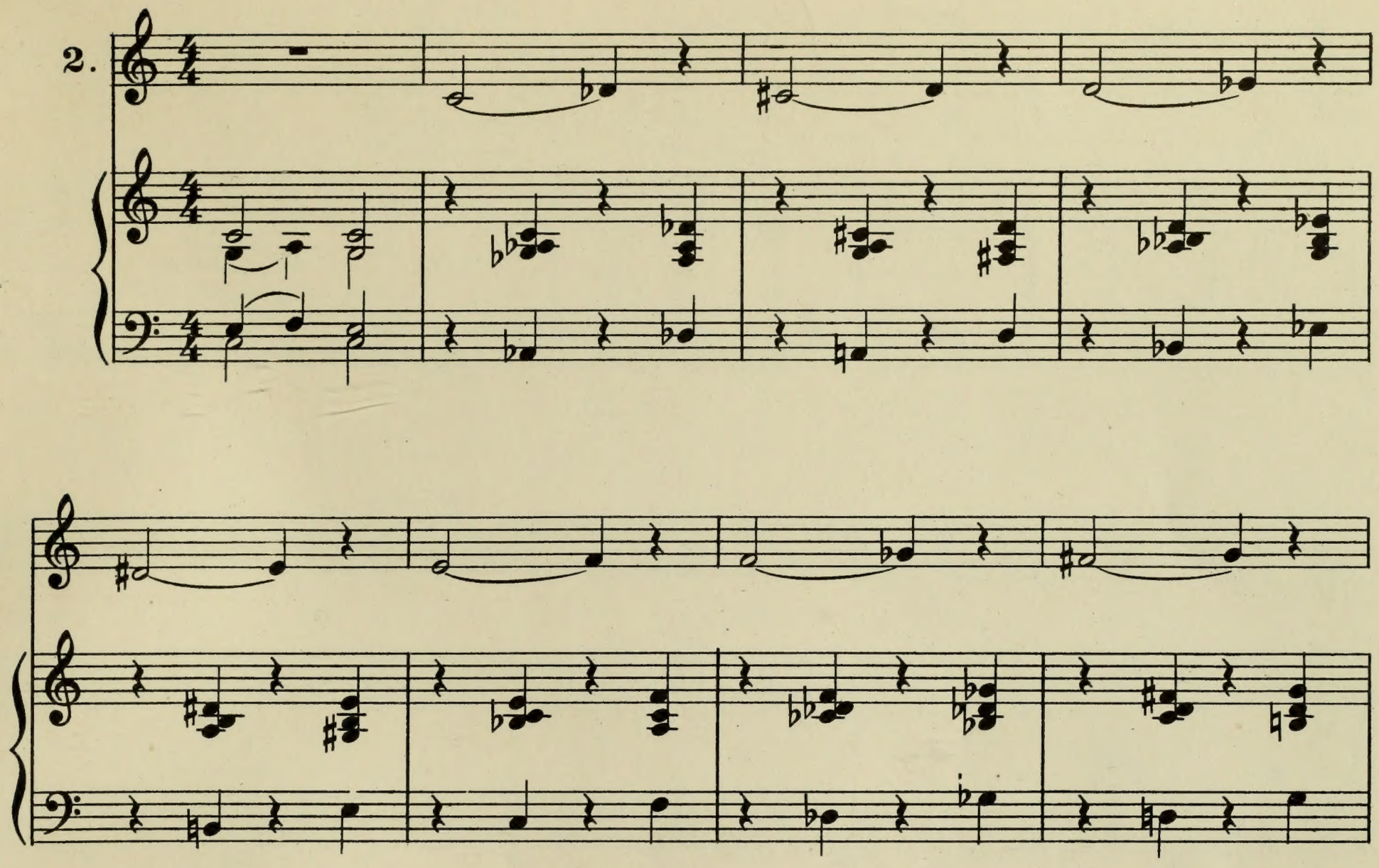
1.

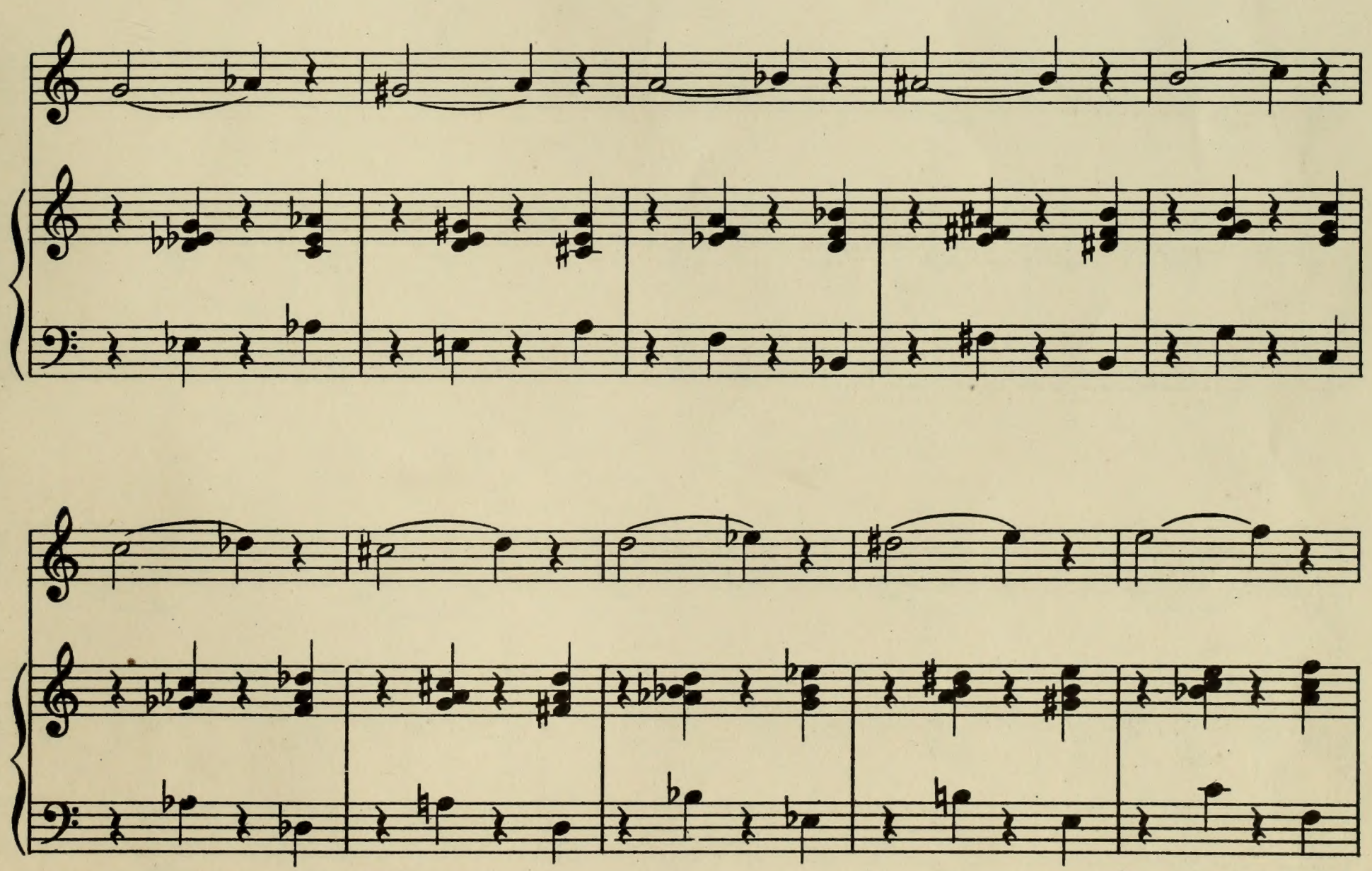
simile

M - ah M - ah

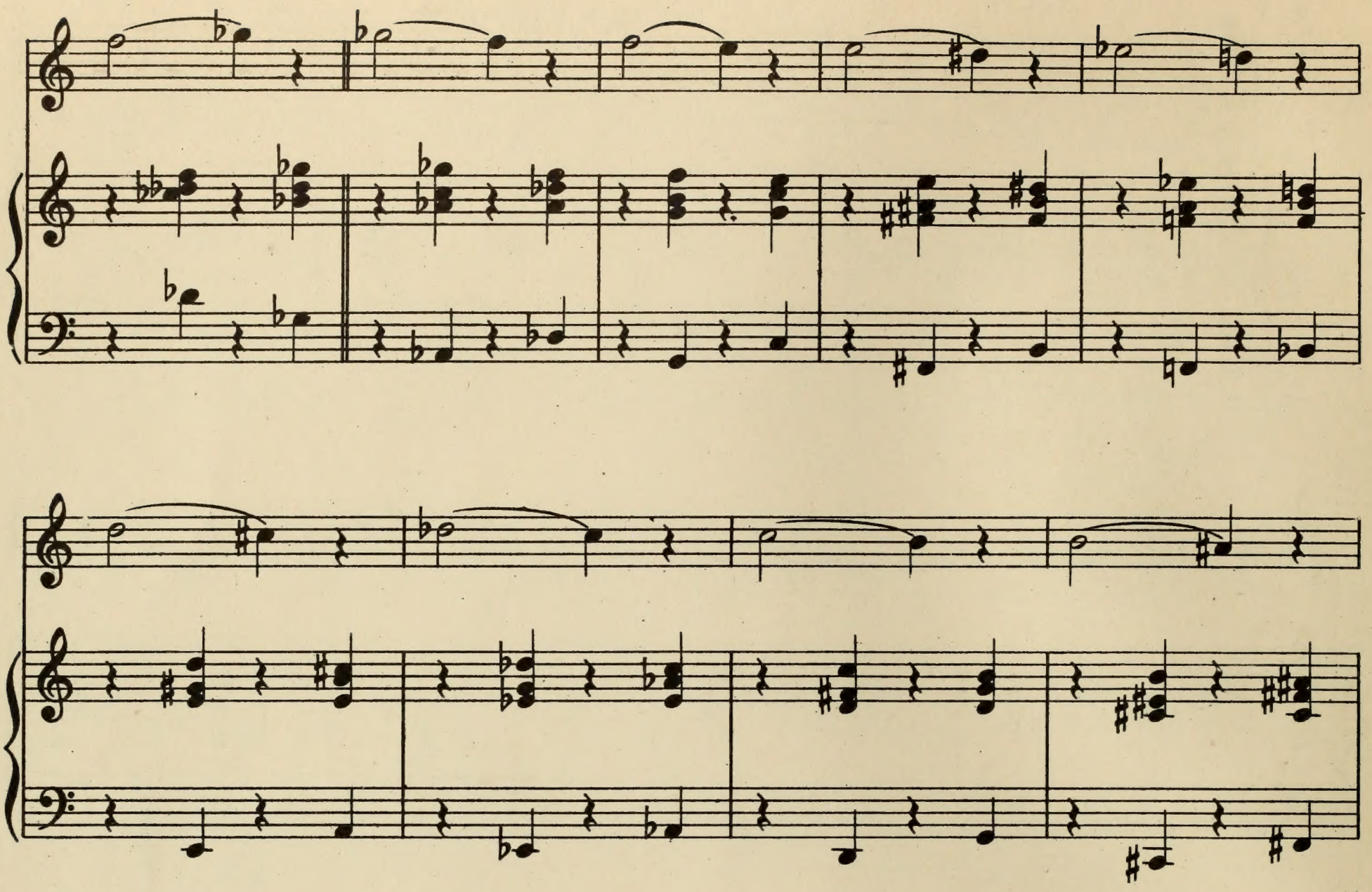
Copyright 1912 by the Gamble Hinged Music Co., Chicago.
International copyright secured.

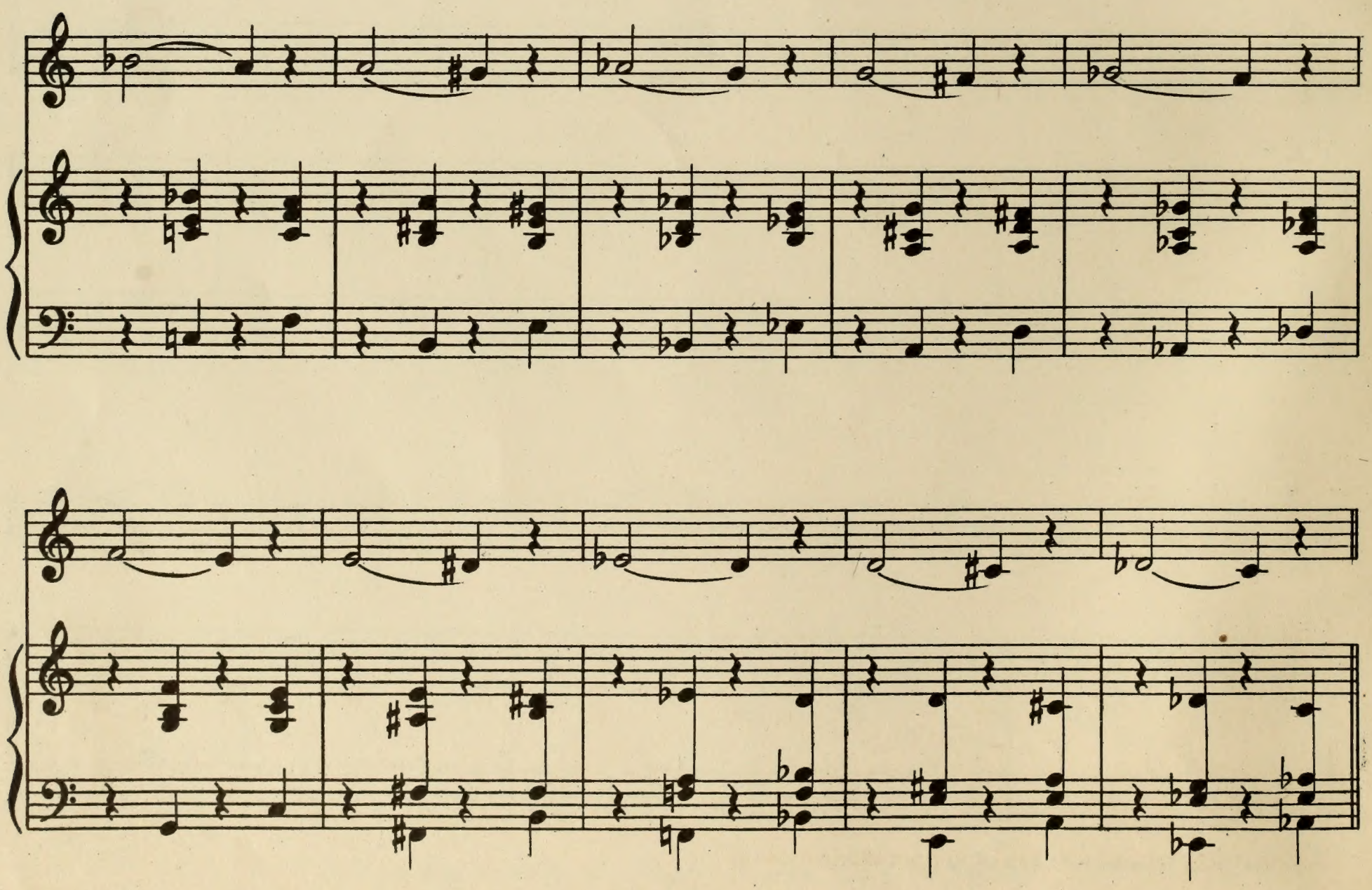
2.





For low voice transpose to key of A.





(M ♩=132)

3.

In all keys

E
O

E
O

simile

For low voice, use Exercise 1 and 2 in Appendix(p.p. 66, 67.)

Groups; Two, Three, and Four notes.

4.

Aw

5.

6.

7.

8.

9.

10.

11.

12.

13.

Aw

(M ♩ = 92)

14.

E O Ah

E O Ah

E O Ah

E O Ah

E O Ah

E O Ah

E O Ah

E O Ah

(M ♩ = 160)

15.

Aw

16.

17.

(M ♩= 160)

18.

19.

20.

(M ♩= 160)

21.

22.

23.

(M ♩= 160)

24.

25.

26.

(M ♩= 160)

27

28

29

Extend ad lib.

Exercise for Enlarging Medium Register

(O=Open tone)

Largo

30.

M ah M ah

M ah M ah

M ah M ah

Studies in Rhythm

(M ♩= 52)

Strong accent on first note of each group

31.

32.

33.

34.

35.

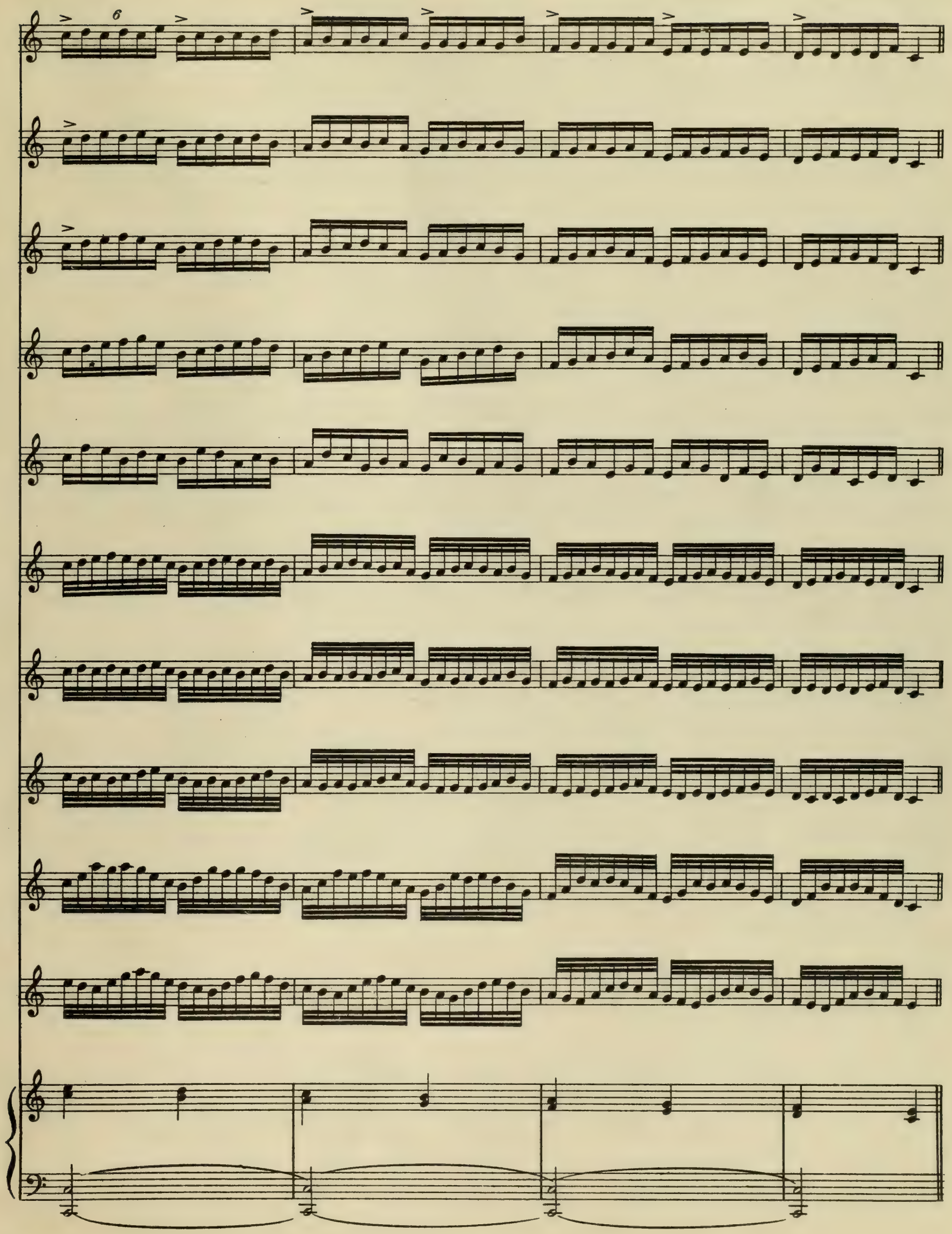
36.

37.

38.

39.

40.


6

Broken Groups

(M ♩=92)

41

42

(M ♪= 80)

43.

E - ah E-ah E-ah E - ah E - ah E-ah E-ah E - ah E-

simile

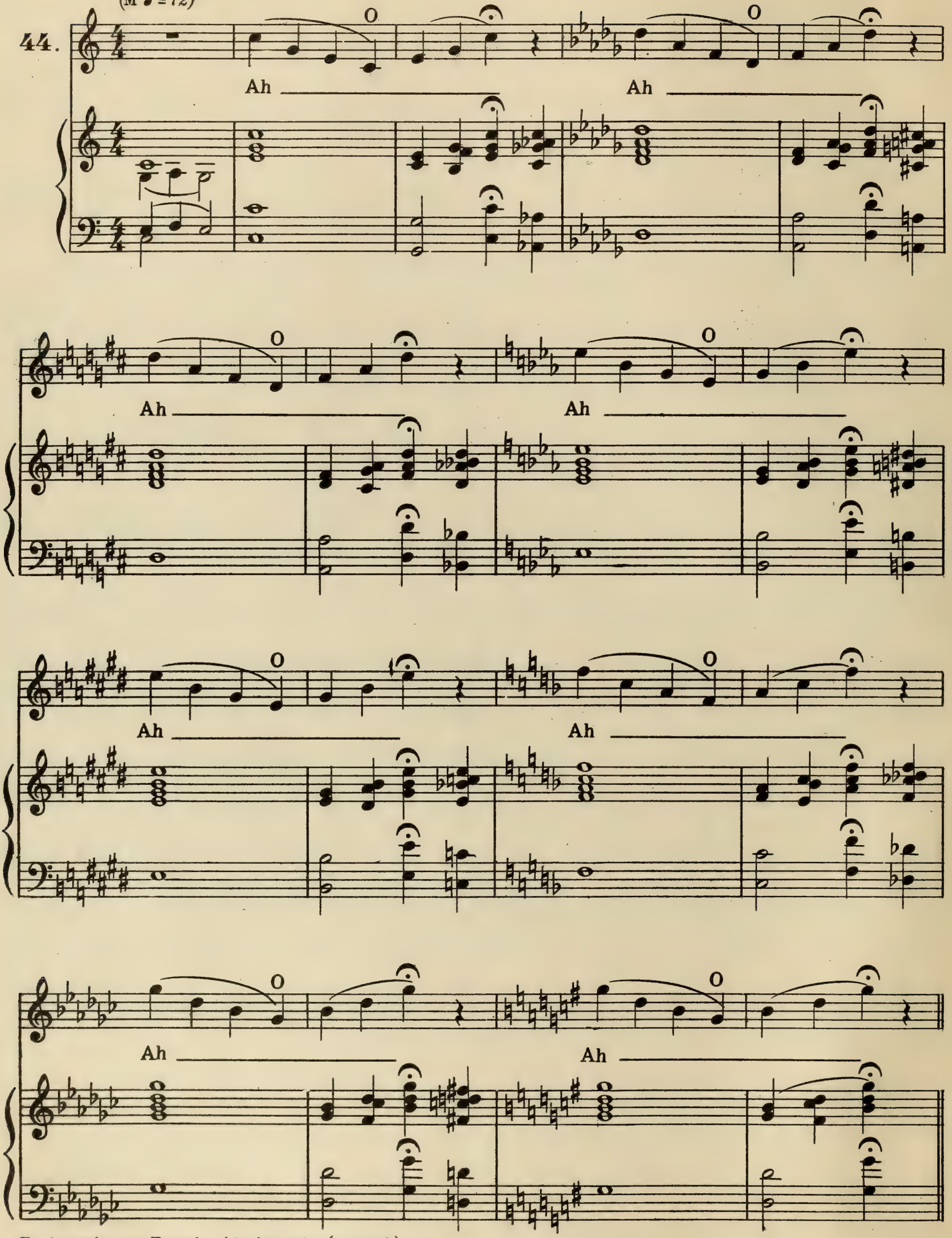
ah E - ah E - ah E - ah *etc.*

These sequences may be repeated in reverse order

For low voice, use Exercise 5 in Appendix (page 70)

Tone held forward; same placing on each tone
O=Open tone

44. (M ♩=72)



For low voice, use Exercise 4 in Appendix (page 69)

G.H.M.Co.

Largo

45.

Aw

aw

aw

aw

aw

aw

aw

aw

For low voice, see Appendix, No. 6, page 71

200-83-23 G.H.M.Co.

(M ♪ = 116)
Very even

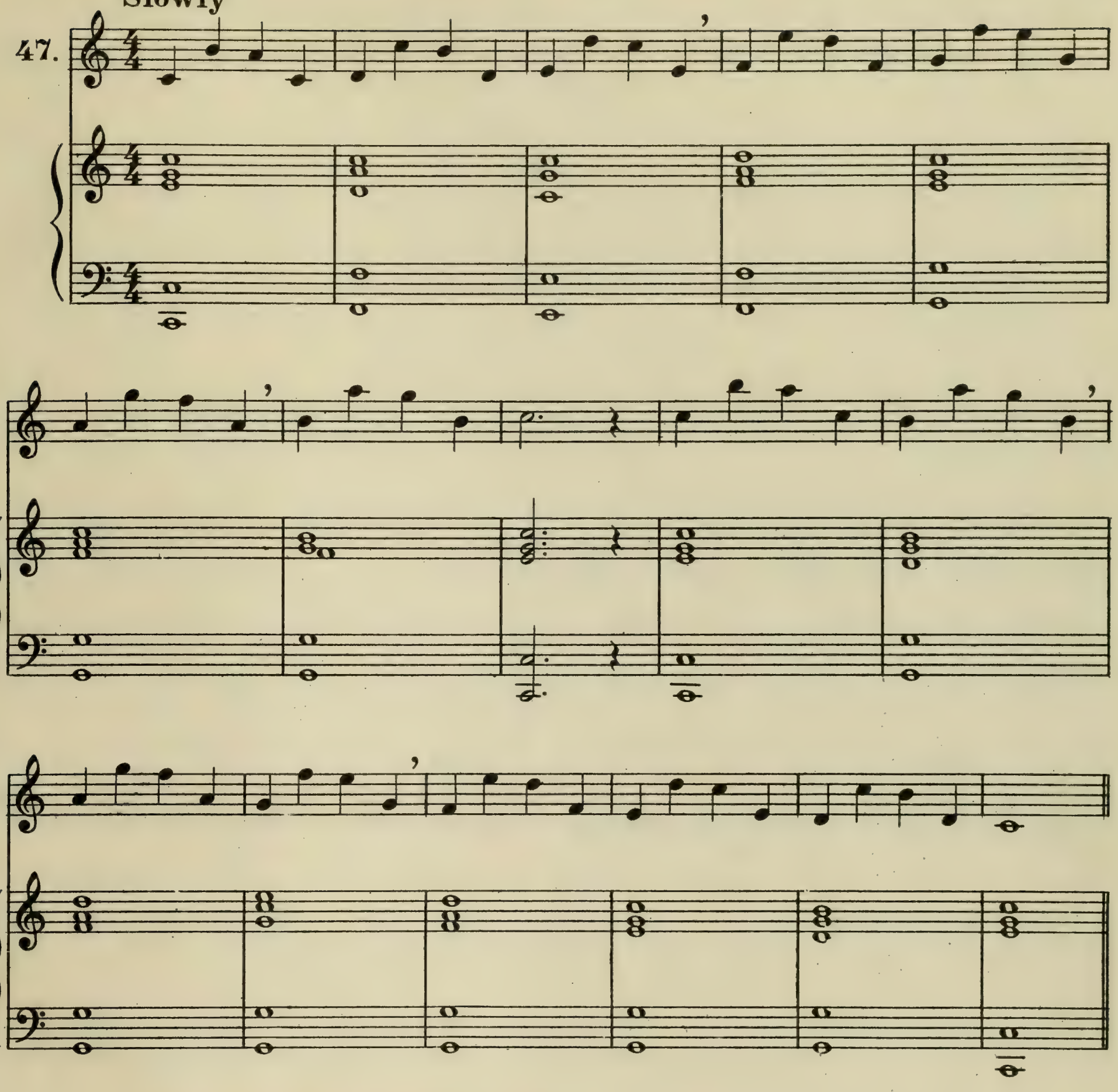
46.

Sevenths

In keys

Slowly

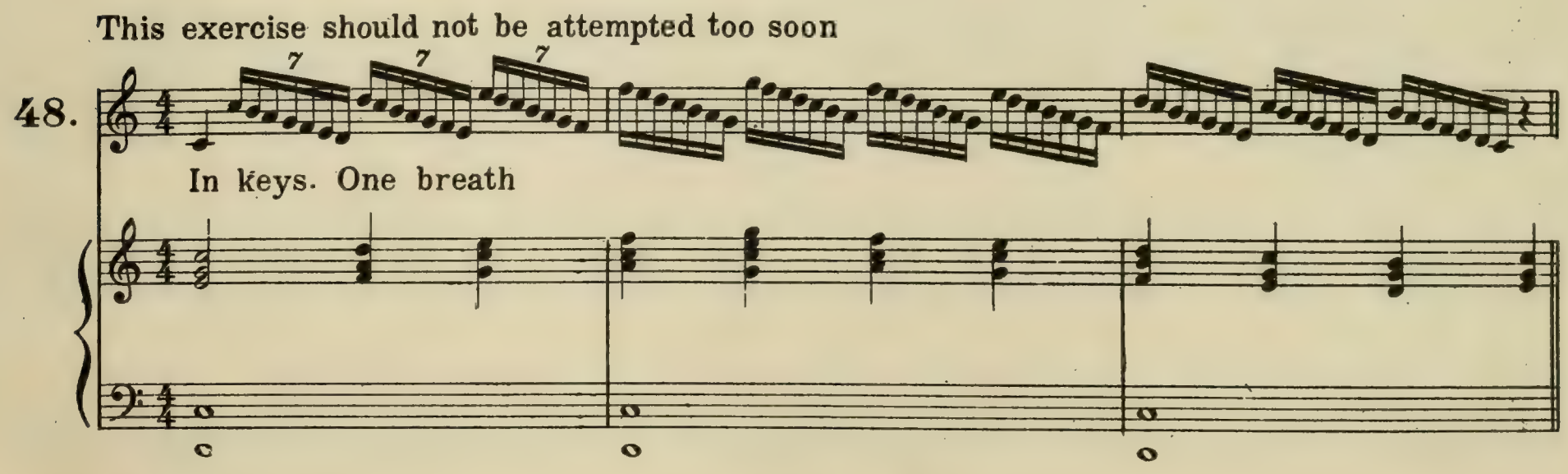
47.



This exercise should not be attempted too soon

48.

In keys. One breath



Scales, Major and Minor

(M ♩=116)

49.

Major

Harmonic Minor

Melodic Minor

Major

Harmonic

Melodic

Major

Harmonic

G.H.M.Co.

Melodic

Major

Harmonic

Melodic

Major

Harmonic

Melodic

Major

Harmonic

Melodic

etc.

Ninths

50.

This exercise is also used in all keys

Largo

simile

51.

E O Ah E O Ah

Do not move the throat in enunciating the vowels

For low voice transpose to A and follow with Appendix No.3 (p. 68)

(M=Hum)

Largo sostenuto

simile

52.

Ah M Ah Ah M Ah

52 a

Largo

p

Aw aw

aw etc.

53. **Largo** *lunga*

p *p*

Tenths

54. (M ♩ = 100)

55.

(M ♩=116)

56.

ARPEGGIOS

57.

(M ♩=100)

For low voice, see Appendix No. 7, page 72

G.H.M.Co.

(M ♩ = 108)

58.

For low voice, see Appendix No.8, p.73

(M ♩ = 108)

59.

Low voice, see Appendix No.9 p. 73

60.

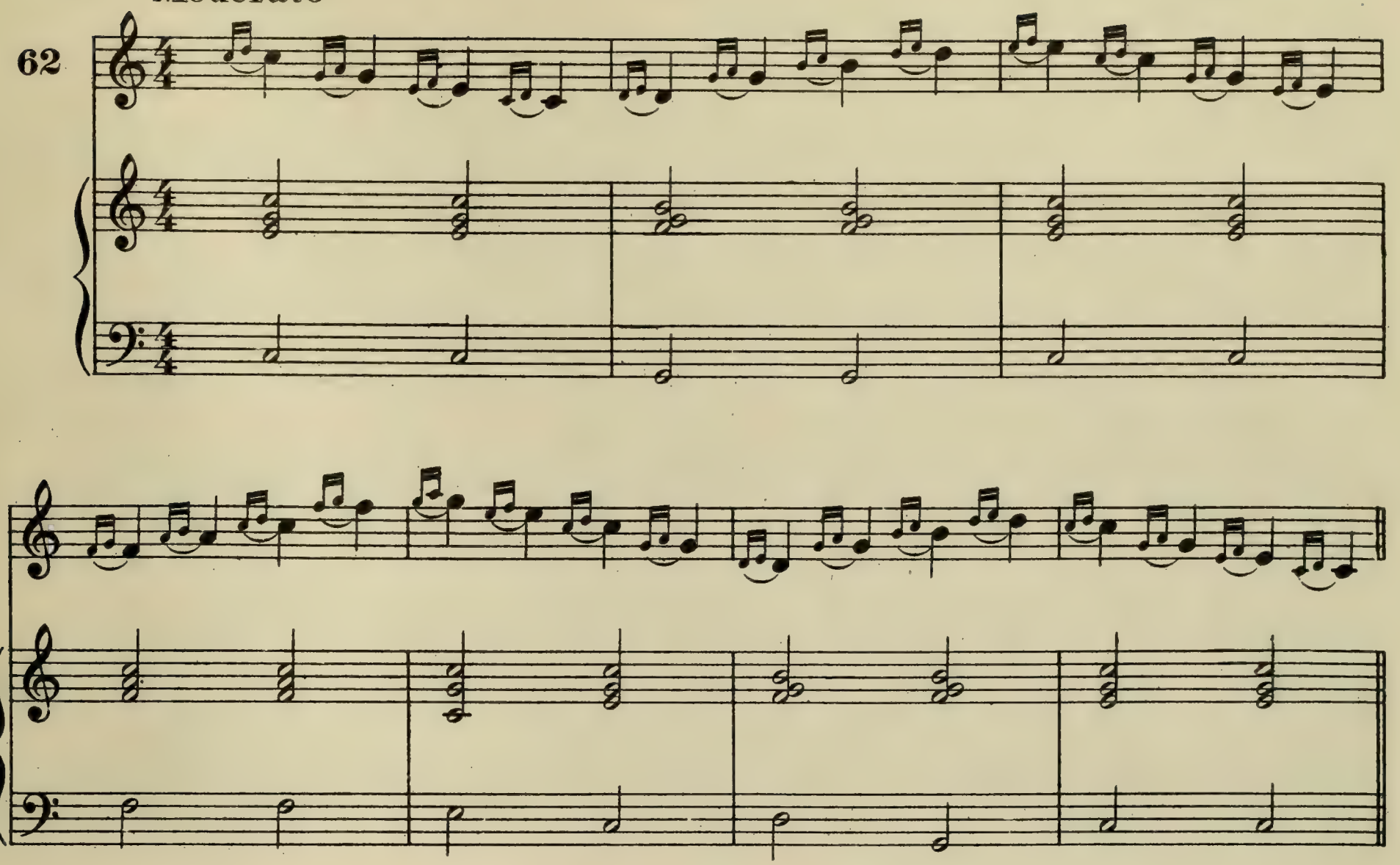
Low voice
Appendix
No.10,
page 74

Turns

61.

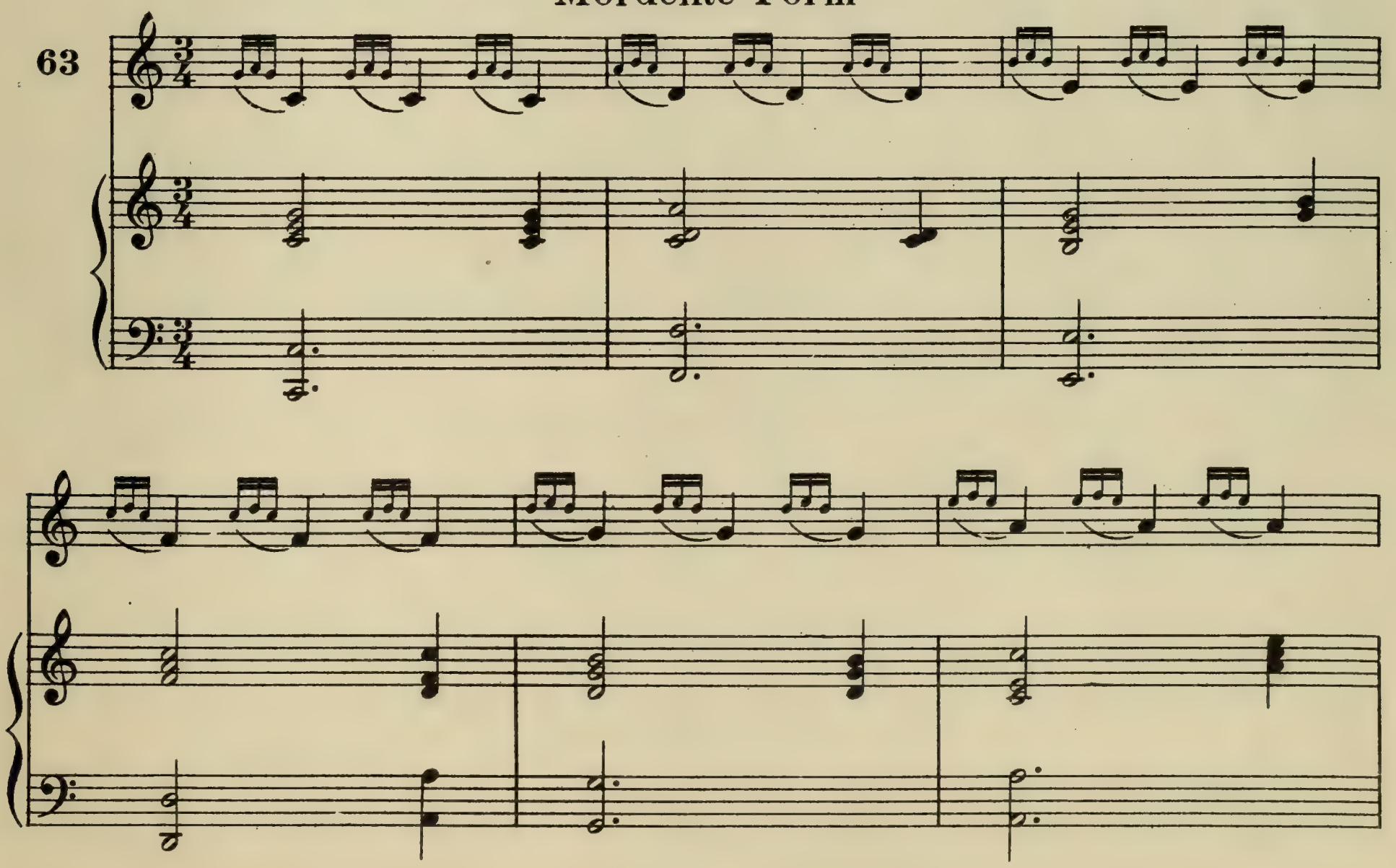
Moderato

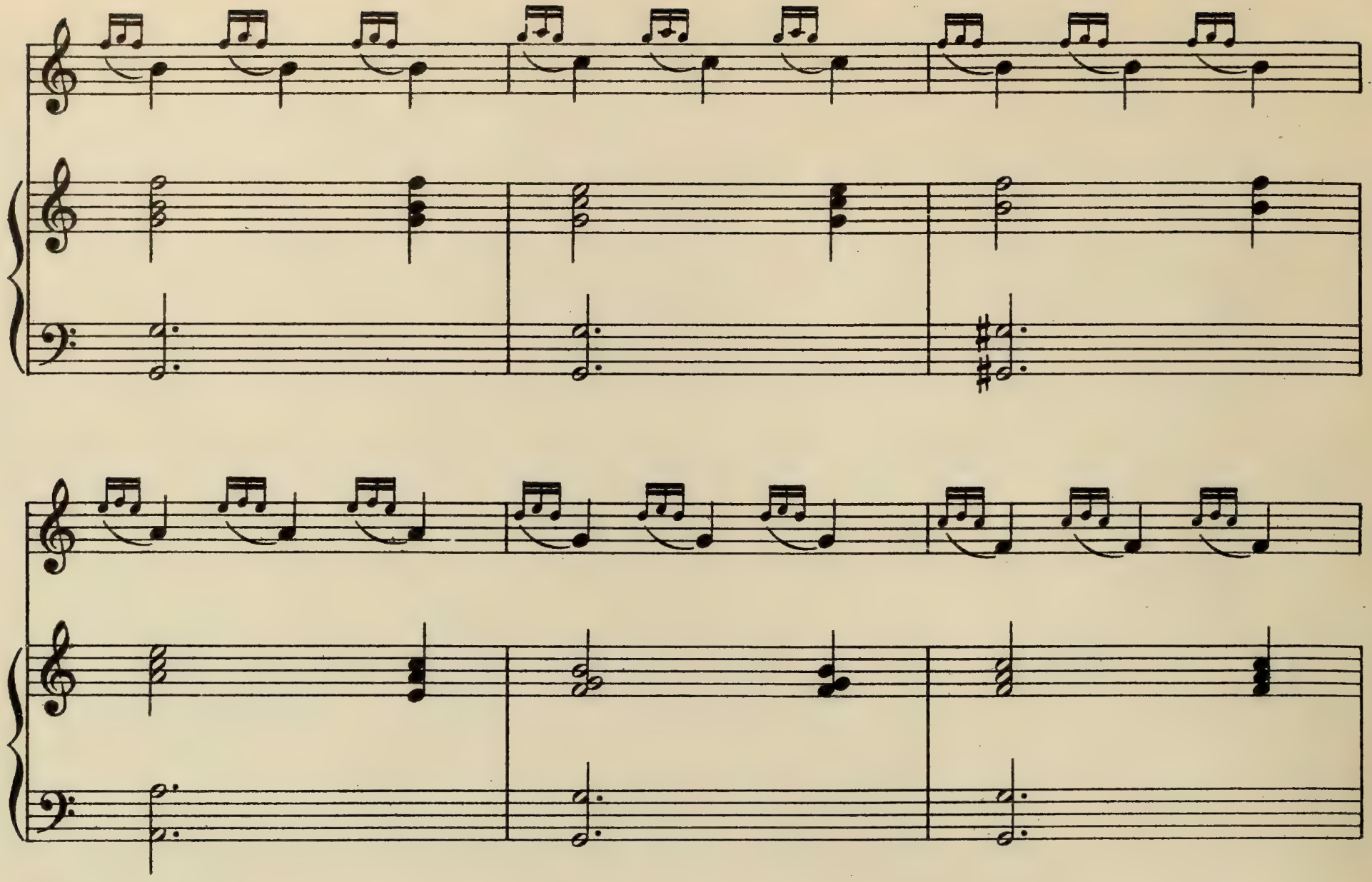
62

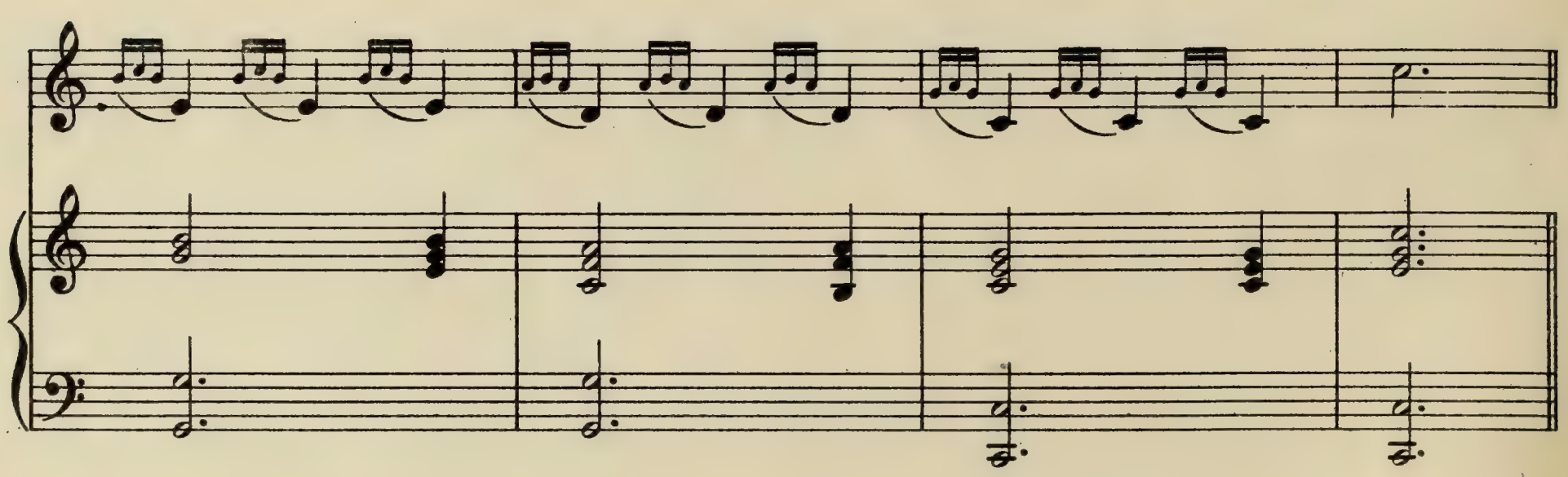


Mordente Form

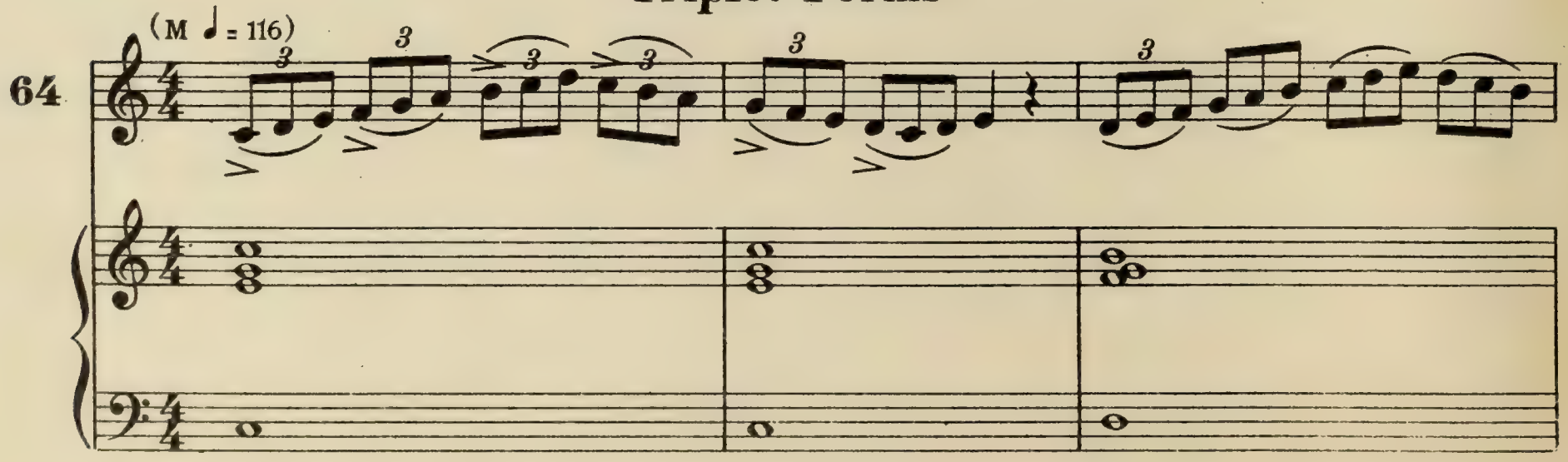
63







Triplet Forms



65.

Ah

In all keys

Presto

66.

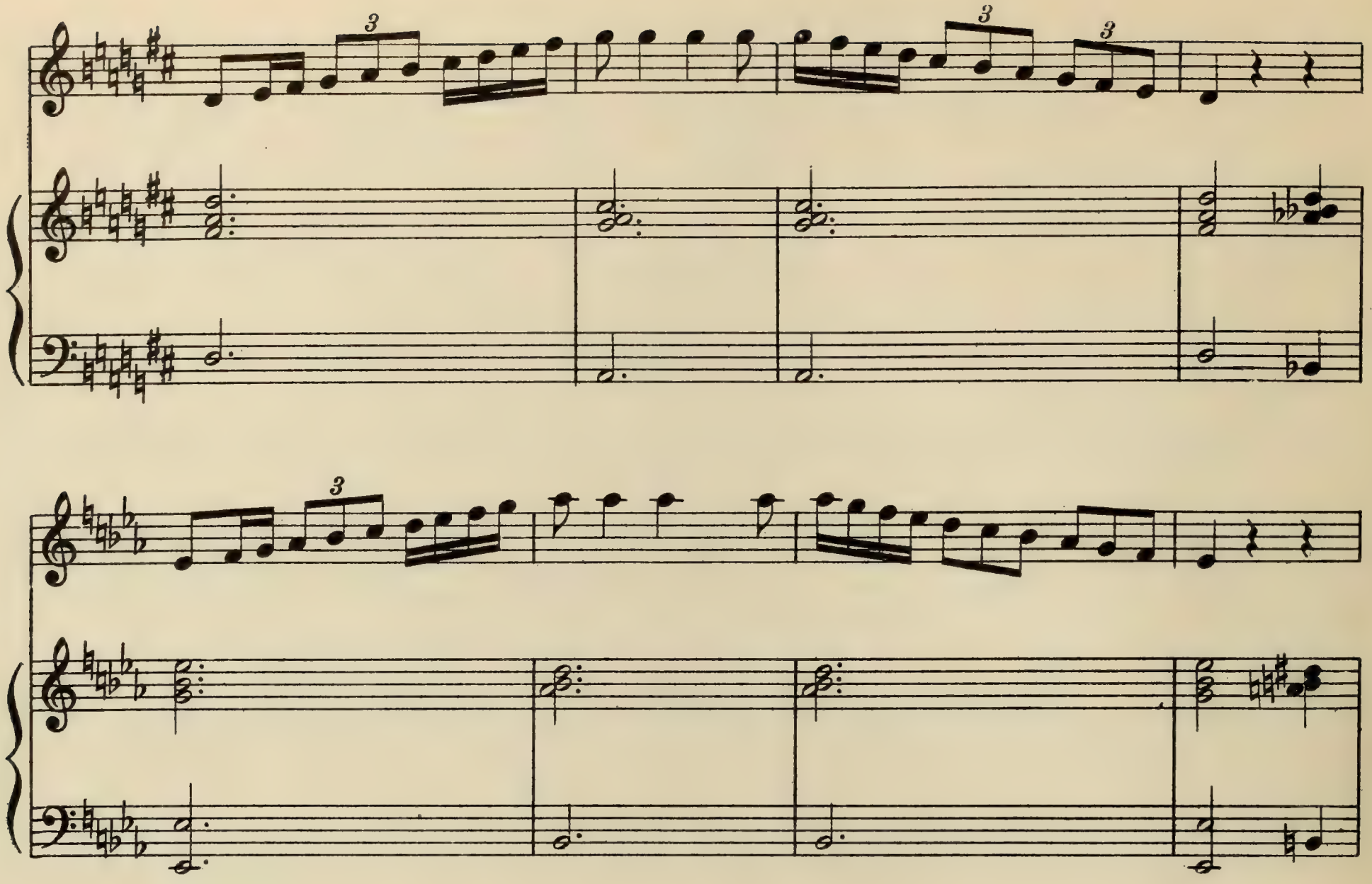
LONG SCALES & COMBINATIONS

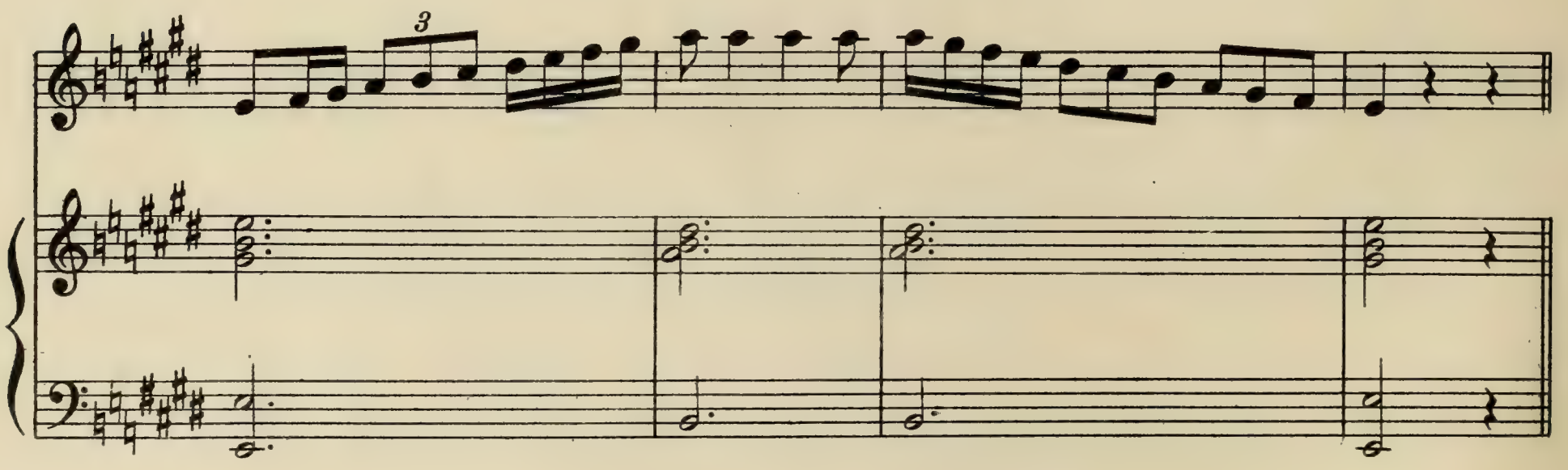
In keys to suit range of voice

67. Appendix No.11 for low voice page 75

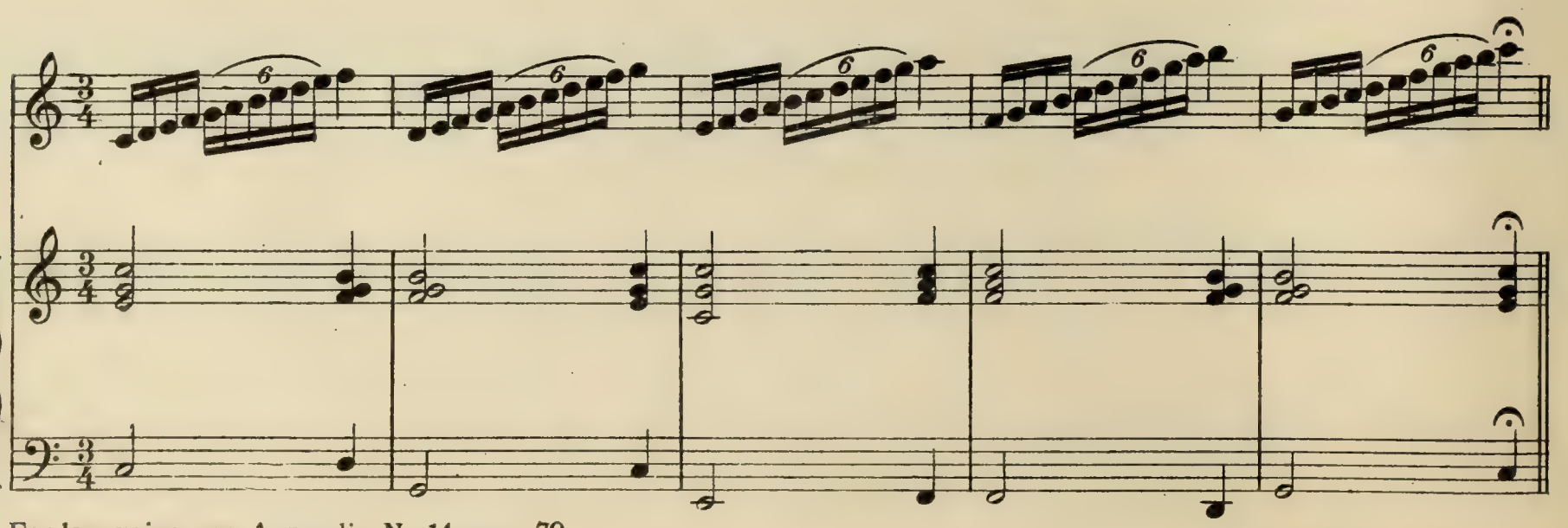
68. Appendix No.12 for low voice page 76

69. Appendix No.13 for low voice page 78





70.



For low voice, see Appendix No. 14, page 79

71.

72.

73.

74. (M ♩=108)

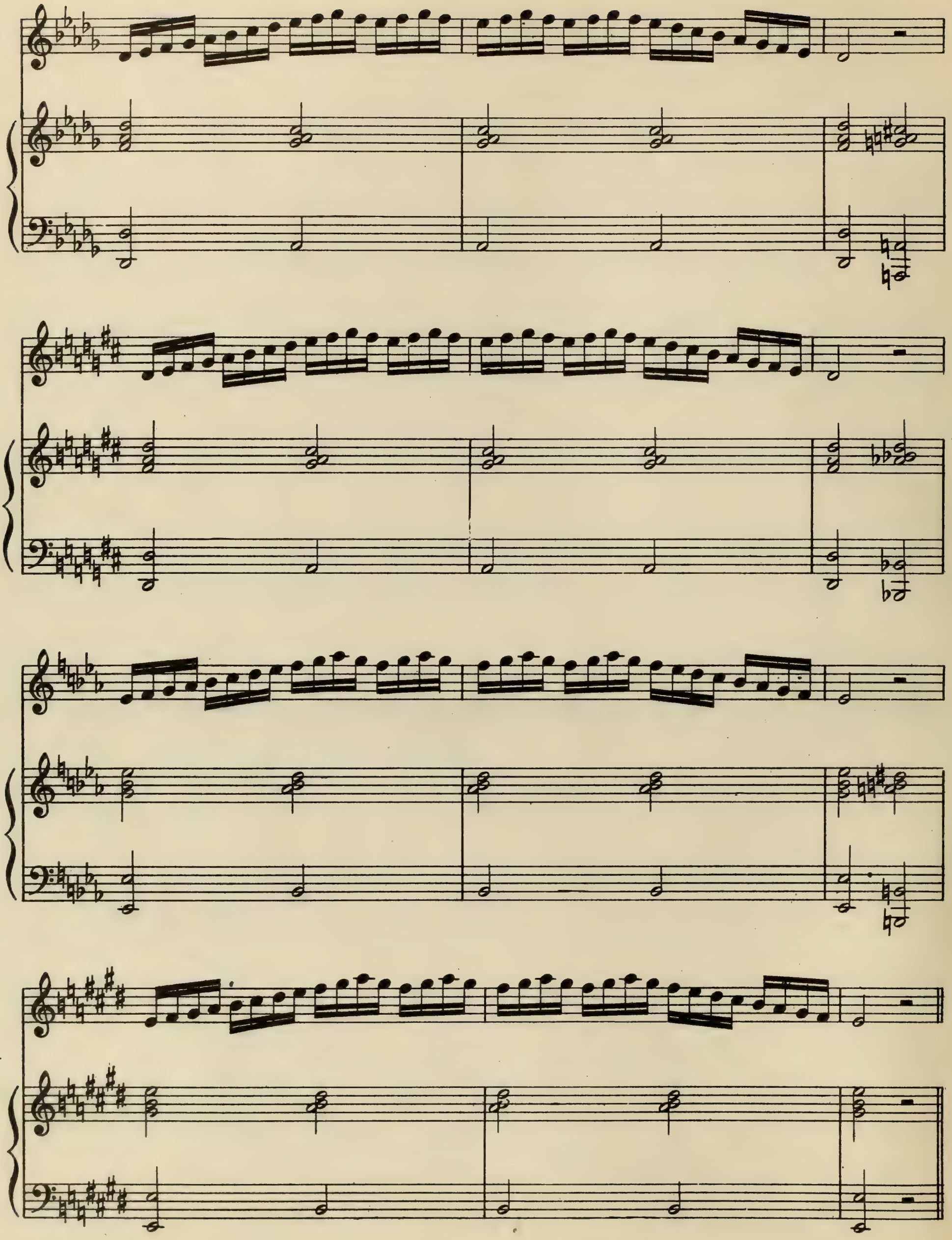
75.

(M ♩= 100)

76.

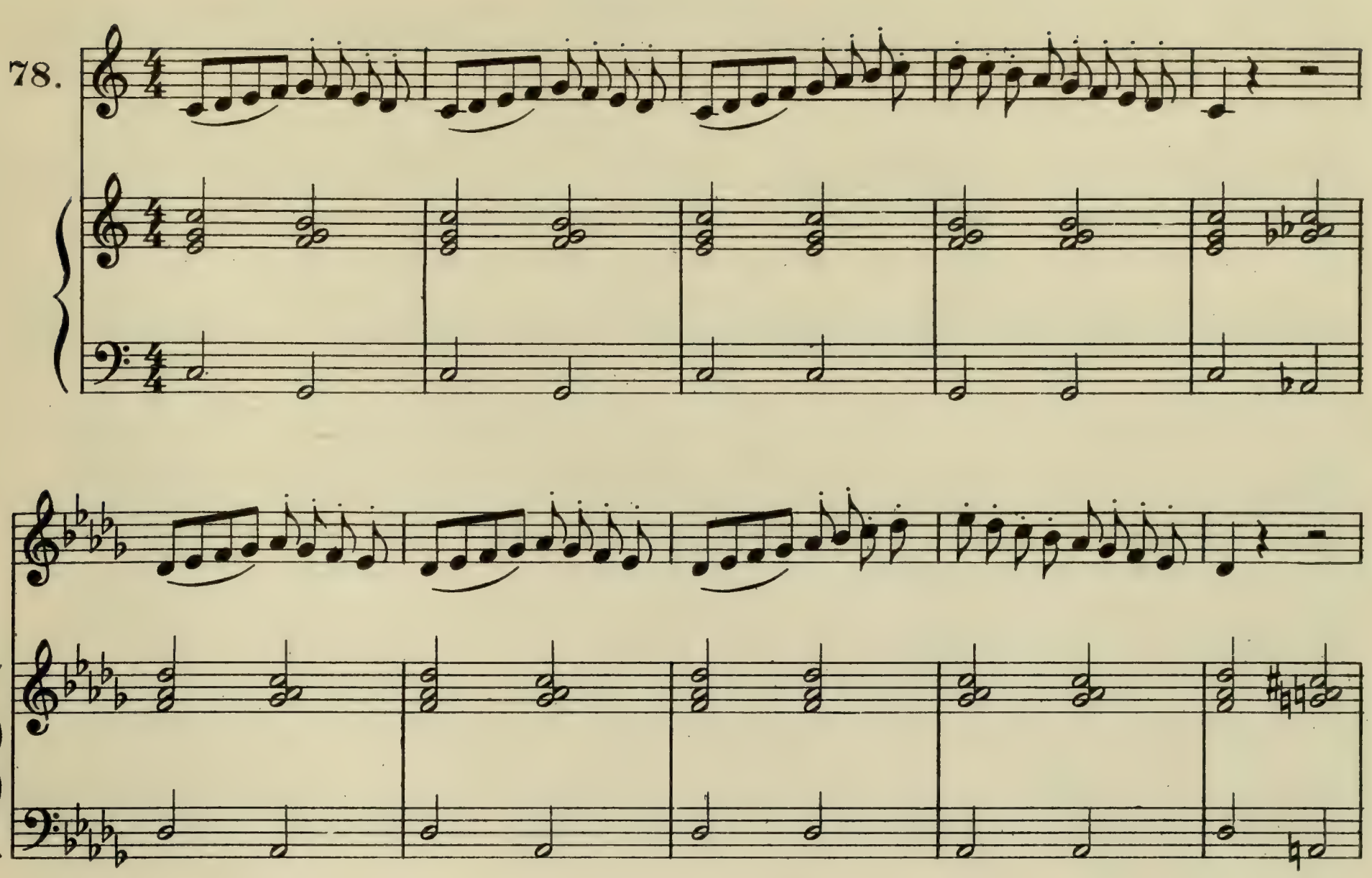
77.

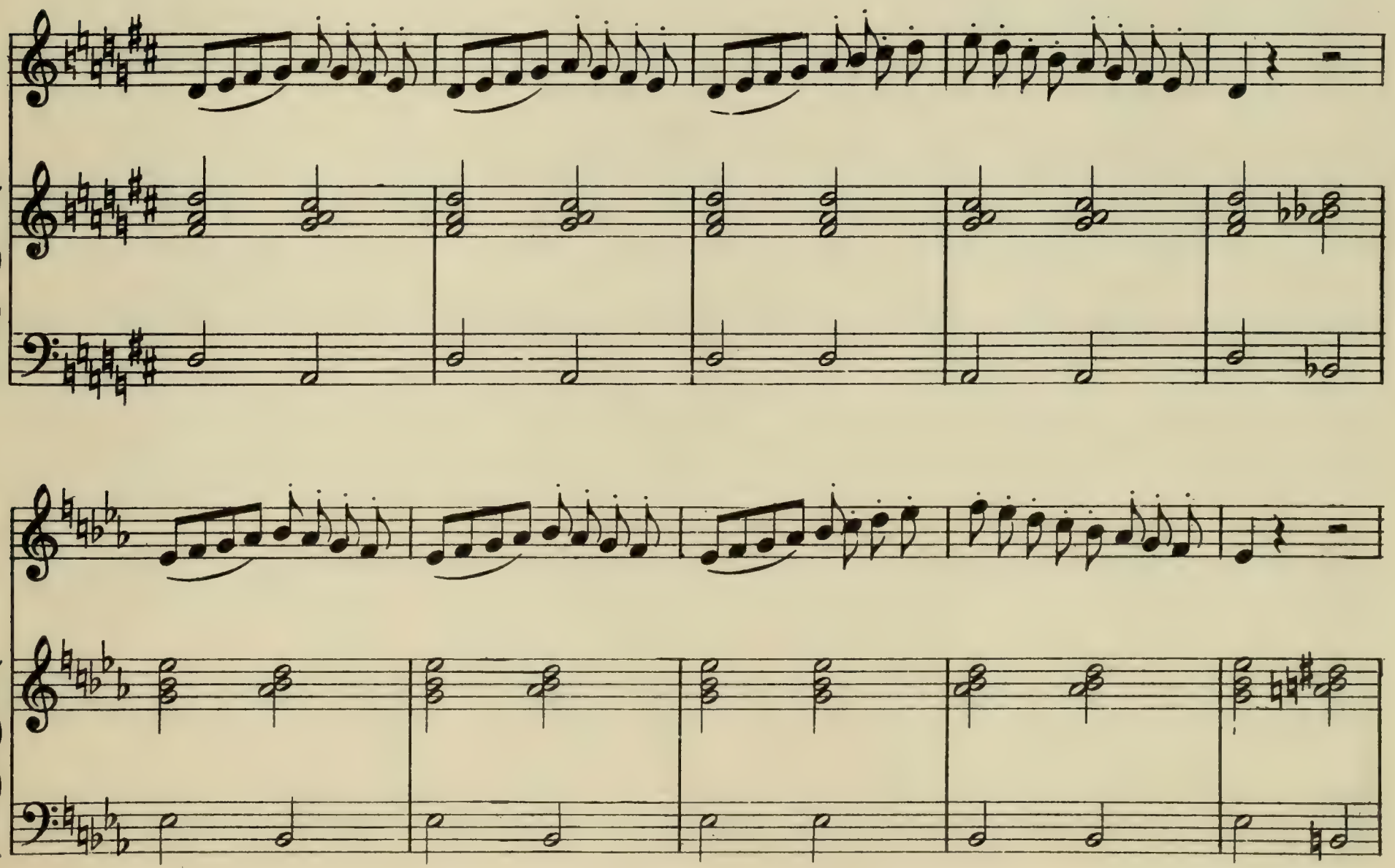
(M ♩= 116)



Staccato

78.





79

etc.

80.

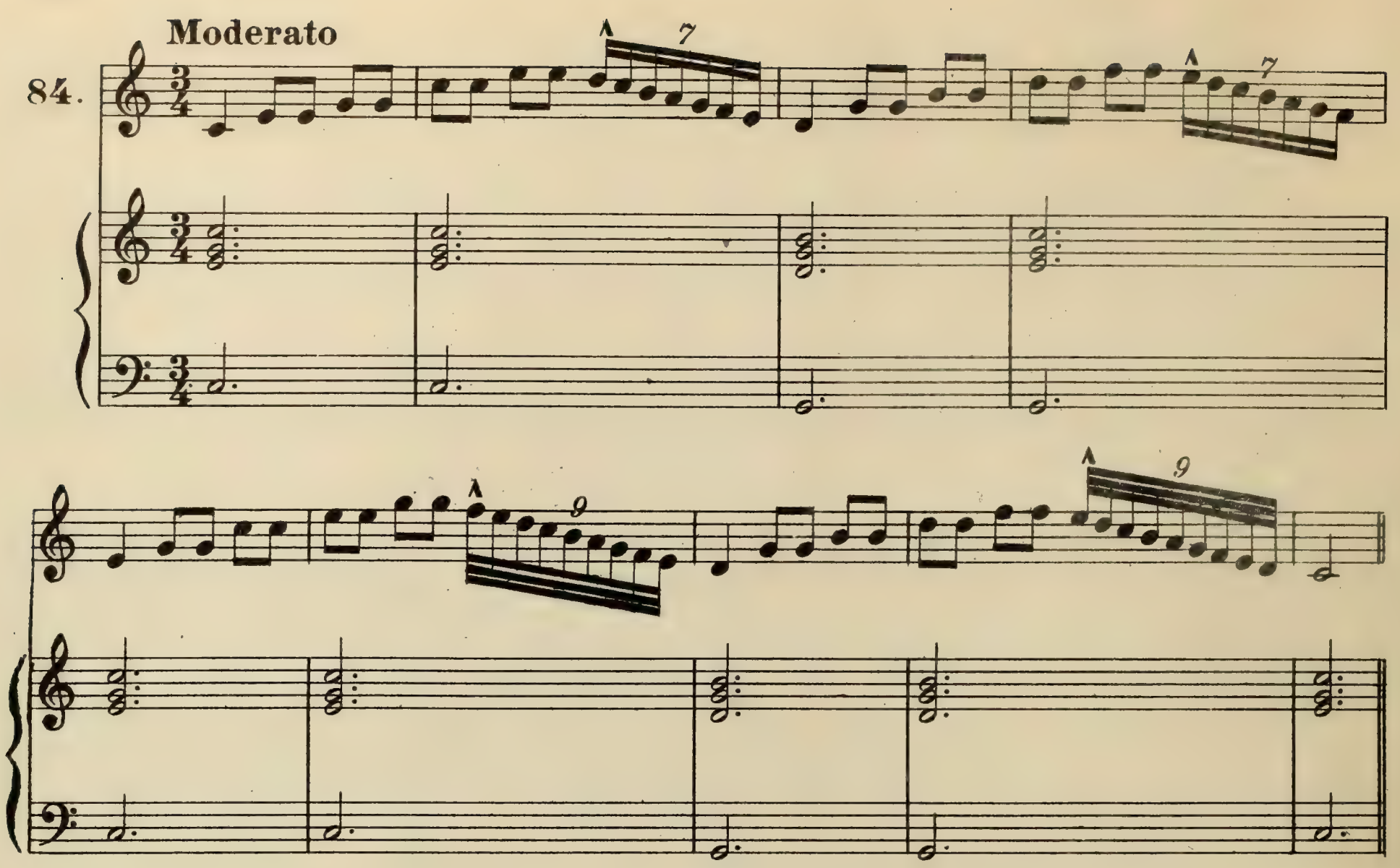
81.

82.

Repeated Notes

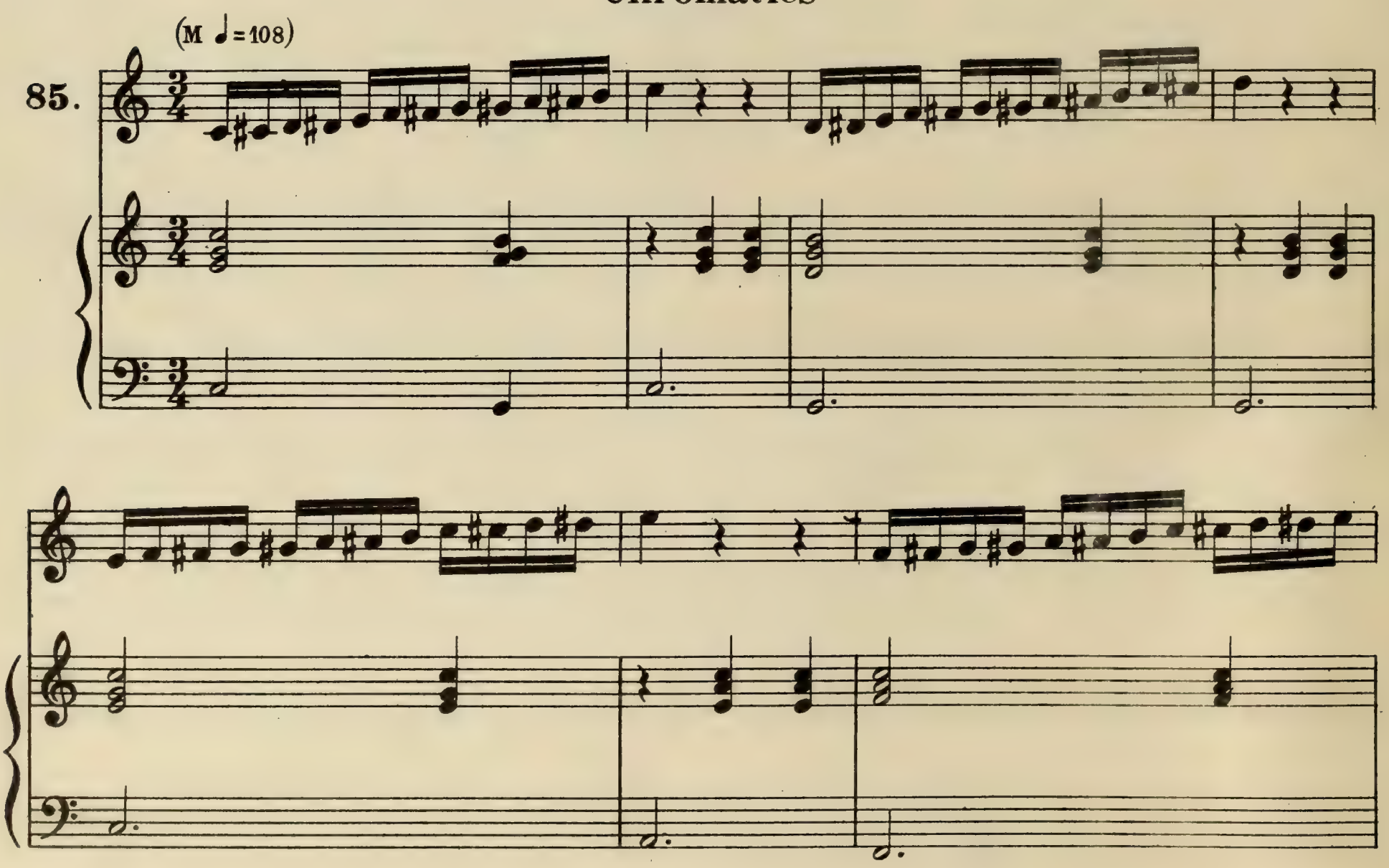
83.

84. Moderato



Chromatics

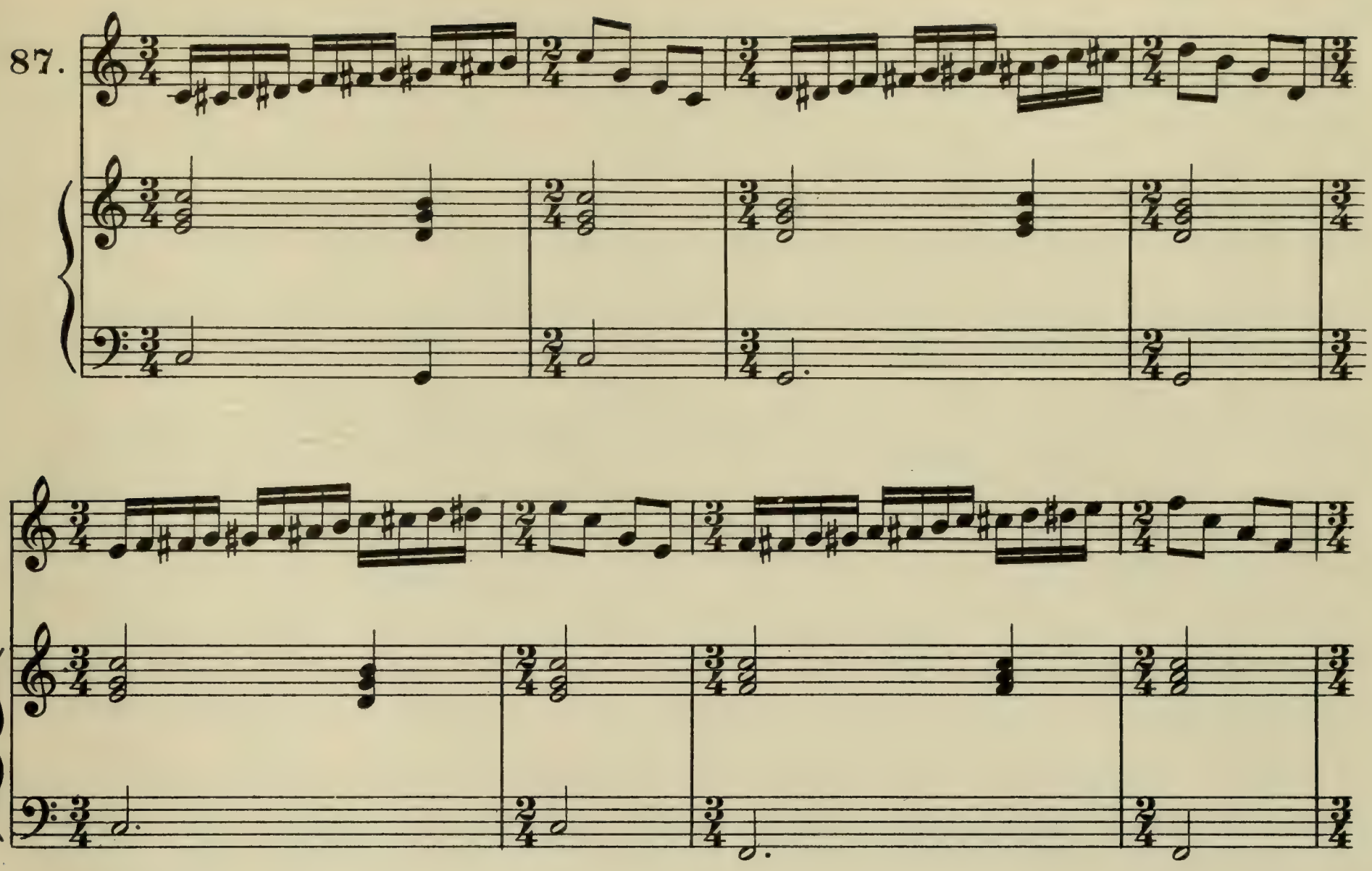
85. (M ♩=108)

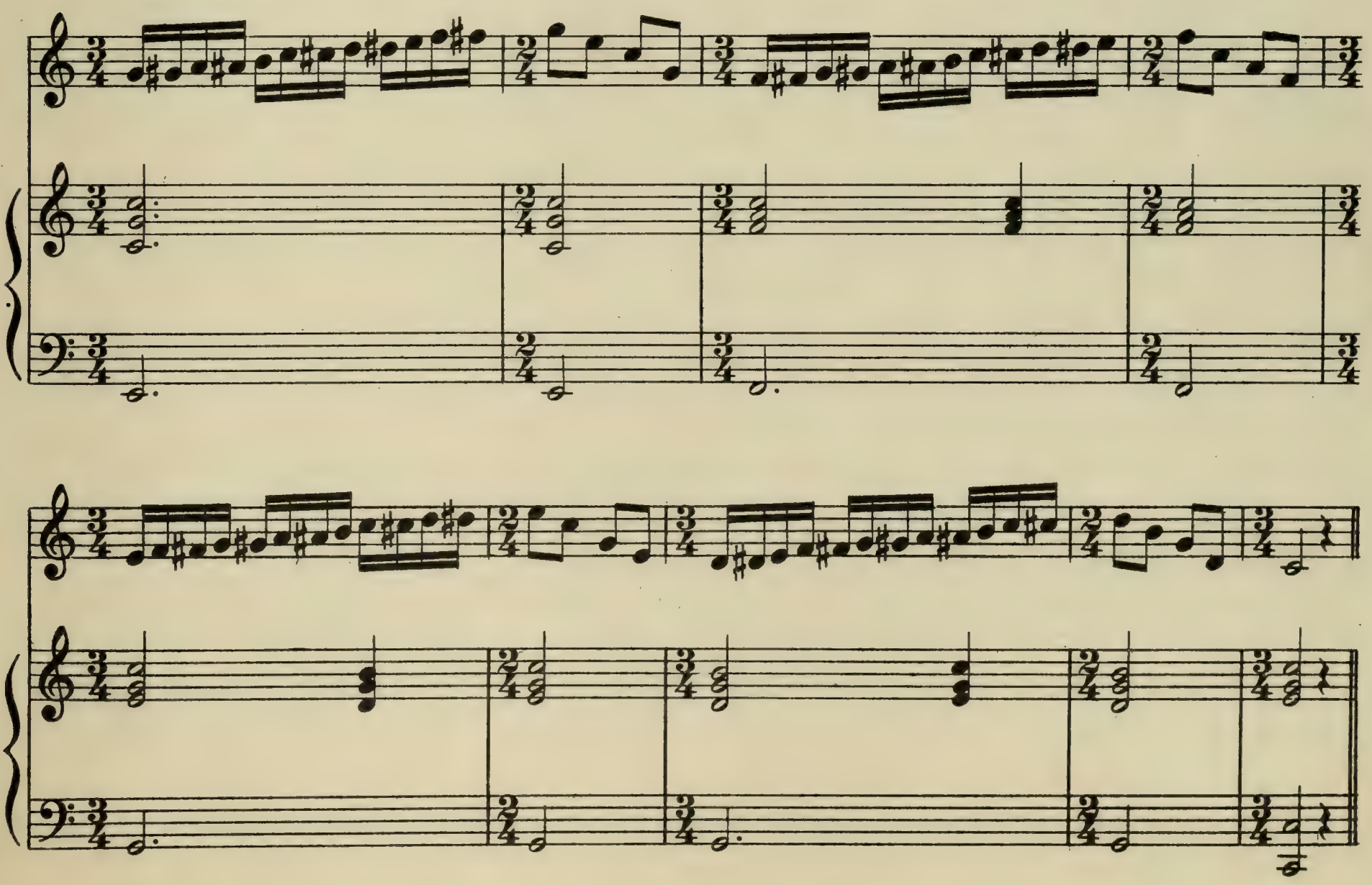


(M ♩=116)

86.

87.





88.

89.

90.

Appendix
No.15 for
low voice
(page 79)

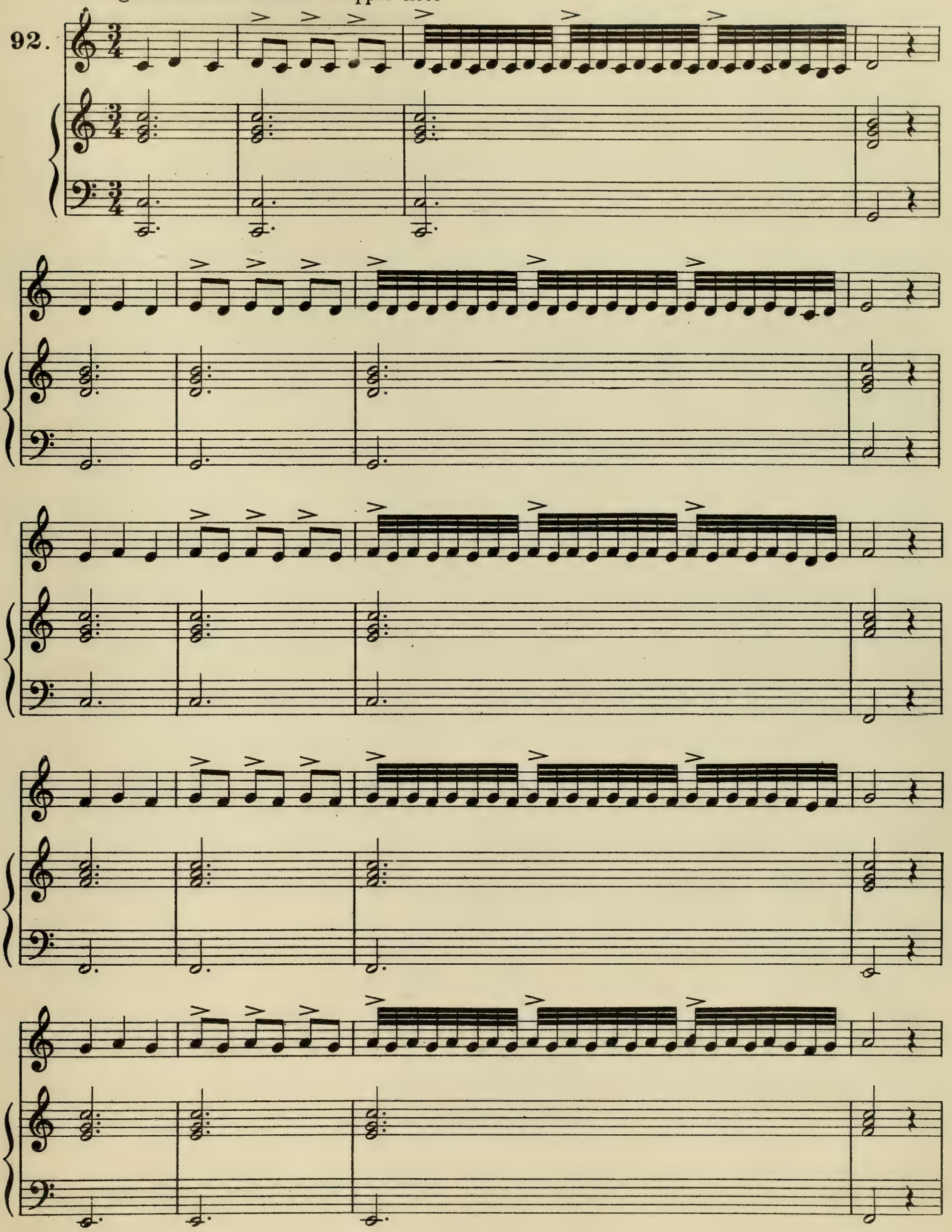
91.

Appendix
No.16 for
low voice
(page 80)

Trills

Take great care to accent on upper note

92.

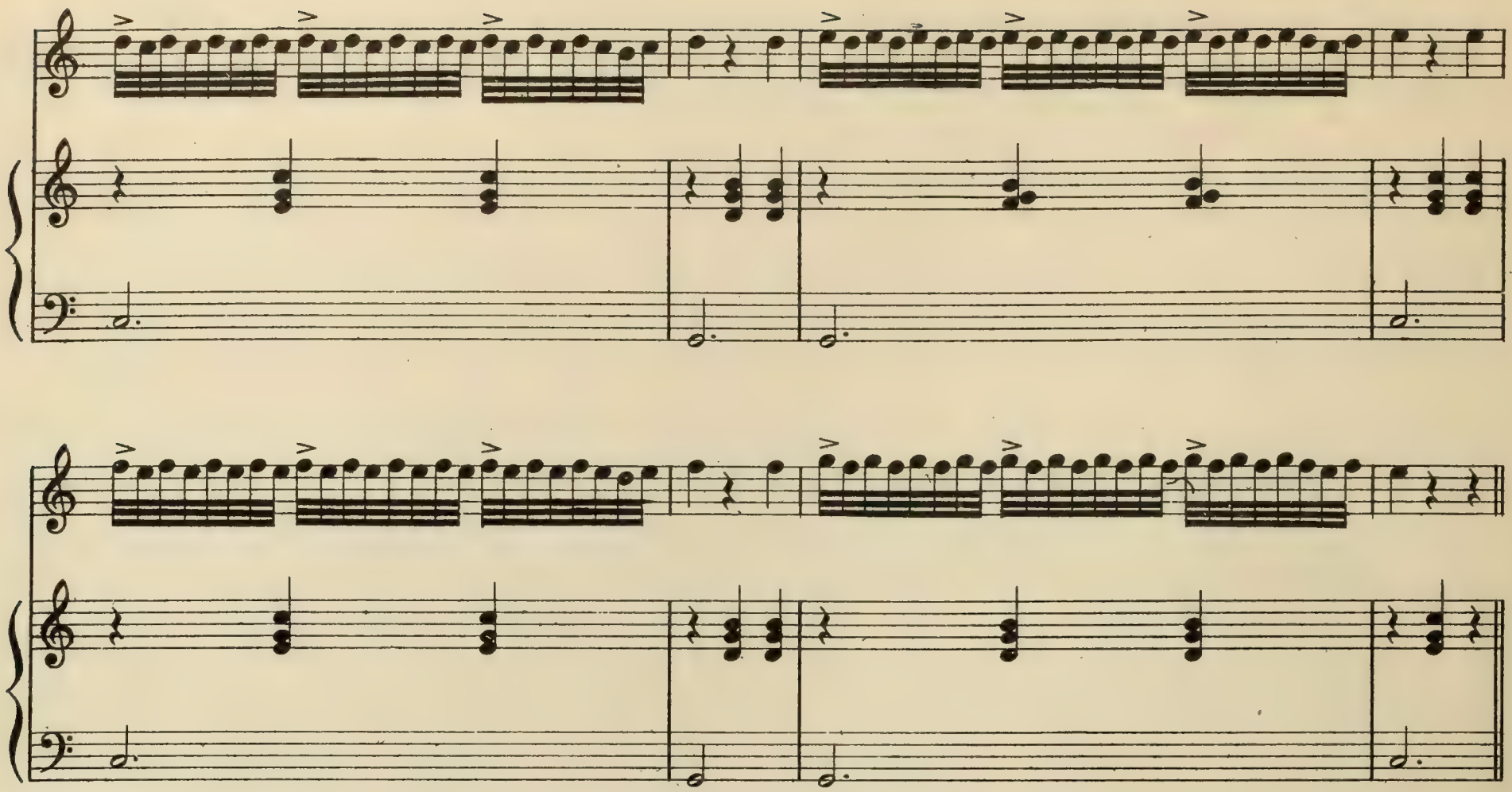


Reverse

Keep perfect rhythm and accent.

Increase the number of measures when flexibility has been acquired.

93.



To extend range and power

94.

Sostenuto

rit.

lunga

rit.

One breath

rit.

rit.

extend to limit of voice

For low voice see Appendix No.17, page 80

95.

Appendix No 18 for low voice (page 81)

Sostenuto

96.

p *f* *p* *f*

97.

tr tr

tr tr

Continue ad lib.

98.

tr

99.

100.

101.

rit.

tr

APPENDIX

Additional exercises for low voice

1

2

E and O

3

E ah E ah E ah E ah

simile

Extend this exercise

4

Ah

Ah

Ah

Ah

simile

5

(M ♪ = 80)

E - ah E-ah E-ah E - ah *etc.*

6

Aw Ah

Ah Ah

Ah Ah

Ah Ah

7

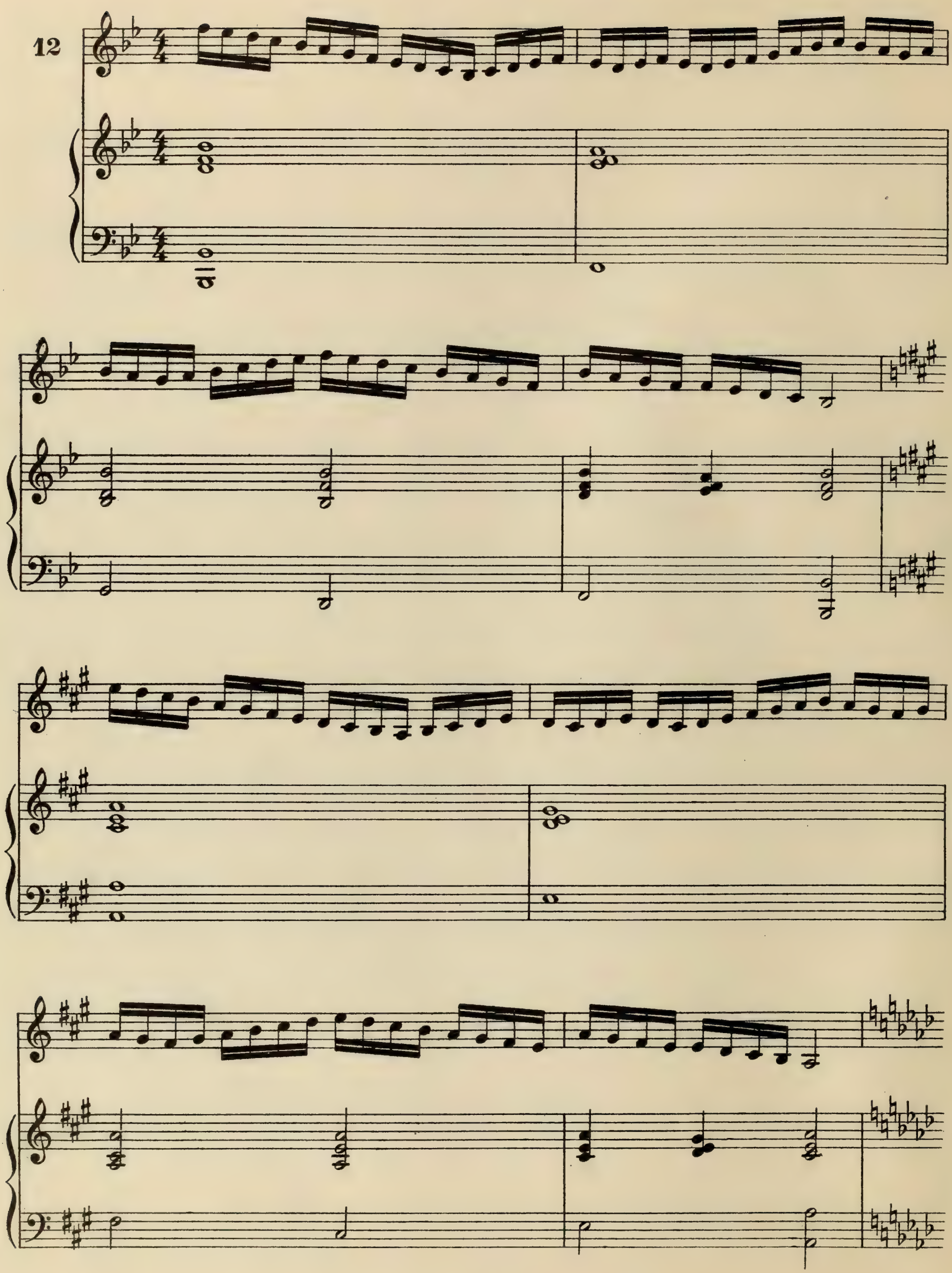
8

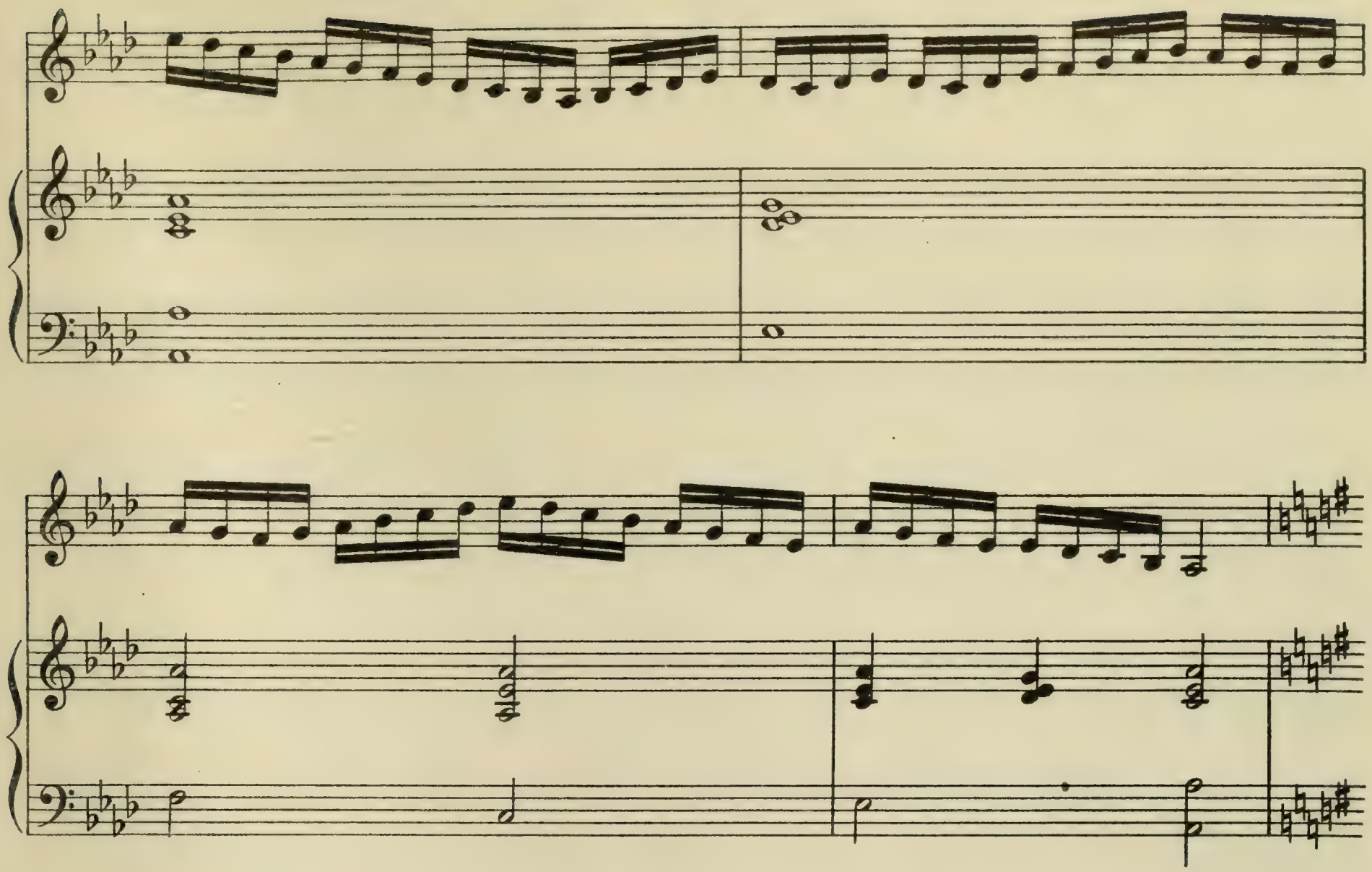
9

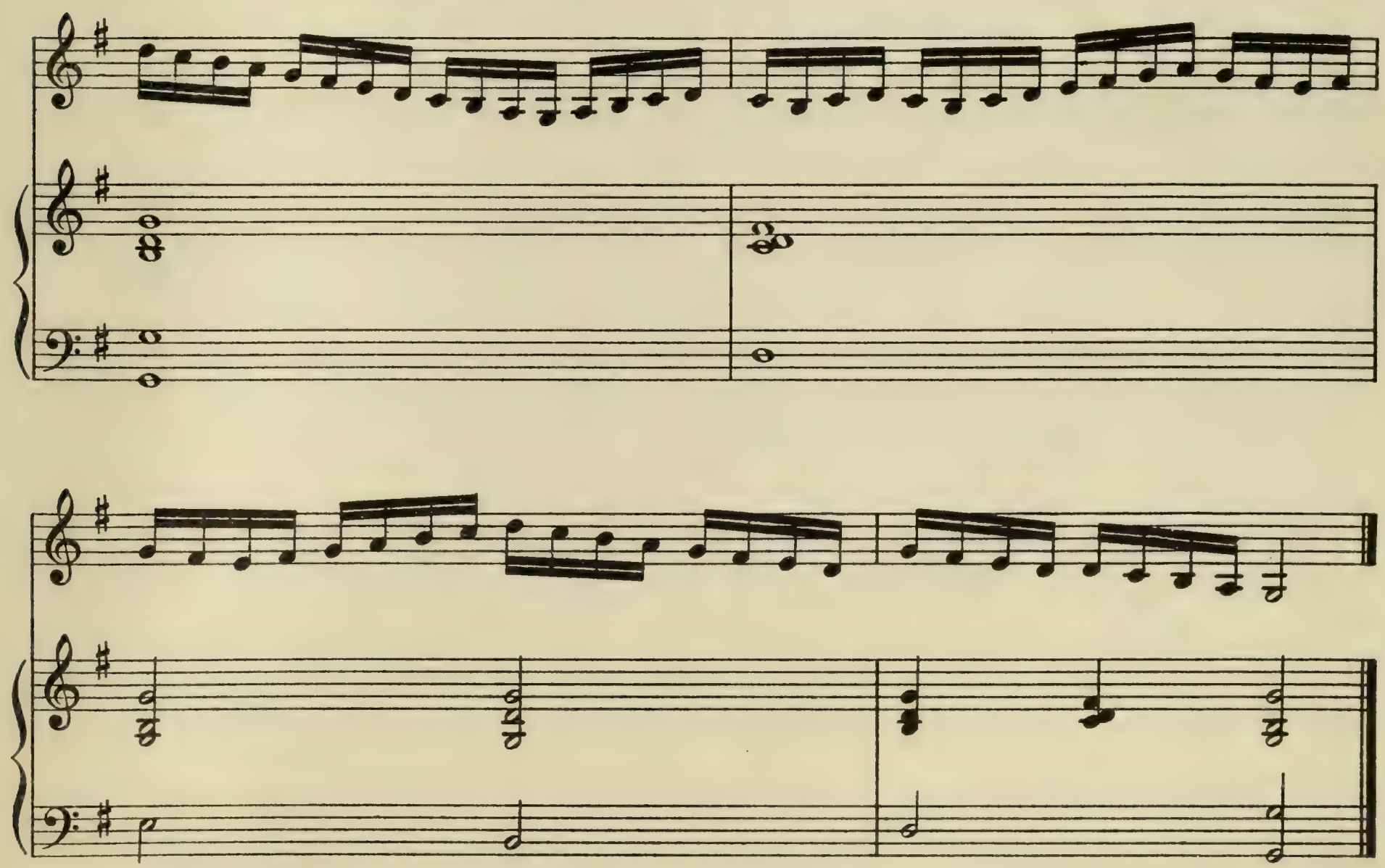
10

11

12







13

14

15

16

17

One breath

lunga.

rit.

rit.

18

G H.M.Co.

200 - 83 - 83.

G. H. M. Co.

200 - 83 - 83.

G. H. M. Co.

DATE DUE

DEC 17 1987
DEC 17 1987
SEP 25 1993
OCT 02 1993
APR 29 2002
FEB 12 2002
JUN 03 2002
JUN 08 2002
DEC 16 2005
DEC 05 2005
FEB 04 2011
FEB 21 2011
OCT 18 2012

DEMCO 38-297

3 1197 00354 3037